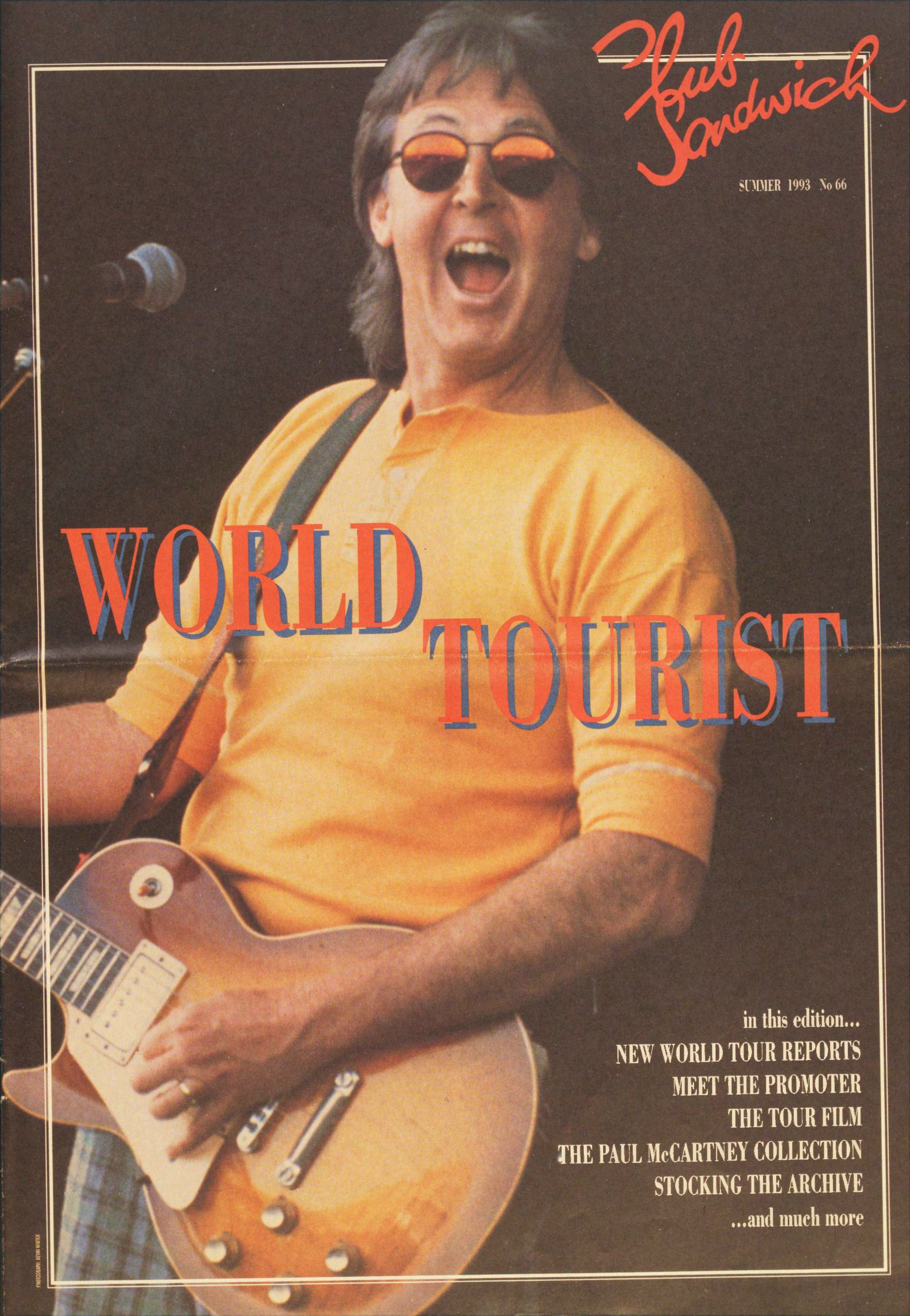
Club Sandwich

SUMMER 1993 No 66



WORLD TOURIST

in this edition...

NEW WORLD TOUR REPORTS

MEET THE PROMOTER

THE TOUR FILM

THE PAUL McCARTNEY COLLECTION

STOCKING THE ARCHIVE

...and much more

PHOTOGRAPH: KEVIN WINTER

SUE'S LETTER

As we go to press Paul and the band are heading towards the final stretch of the second US leg of the New World Tour, which will wrap up on 14 June with a show at the Blockbuster Pavilion, Charlotte, North Carolina, with live transmission on American TV and radio. Then there will be a summer break whilst the band return to the UK, heading into the studio to mix the live tour album during July. After a well earned holiday in August they will be out on the road again, kicking off in Berlin on 3 September as the tour rolls its way around Europe.

This summer issue touches upon some of the fabulous concert highlights so far in Geoff Baker's U.S. TOUR DIARY, complemented by an exclusive selection of photos drawn from recent American shows. To give a further indication of the scale of this tour, as opposed to the 1989/90 version, I SAW THEM SMOKING THERE should eliminate any last doubt: this show is a mega enterprise! Geoff mentions the new pre-concert film, which deals with some profound aspects of animal rights, and this issue's AND IN THE GREEN CORNER piece expands on this. Many of us wince from giving our full attention to this vitally important topic, and we all hope that you may glean a new perspective from Paul's candid treatment.

Mark Lewisohn goes behind the headlines in MEET BARRIE MARSHALL. Although hardly your average promoter, Barrie has nonetheless been at full stretch co-ordinating the multi-faceted NEW WORLD TOUR. It's a tough role for any mortal but Barrie has excelled once again, showing the same unique blend of controlled, cool professionalism so evident on Paul's last tour.

Other fillings for the Sandwich this time include a feature (TELL 'EM, LINDA) on the TV commercial for Linda's food, with animation by Oscar Grillo of *Seaside Woman* fame, a look at two new videos (including the spectacular 'Off the Ground' promo made by the wizardry of George Lucas's company, Industrial Light & Magic), plus our regular questions from readers in WRITE AWAY. NEW FOR OLD examines the reasons behind the reissuing of a large part of Paul's back catalogue on CD (The Paul McCartney Collection), a subject of considerable reader interest.

We now eagerly await the coming of the dazzling New World Tour to Europe, sponsored by the German electronic giant Grundig which has also invested heavily in the Liverpool Institute for the Performing Arts. Their commitment, along with a £4m investment from the European Commission and contributions from Paul McCartney and many of you, means that LIPA is fast on its way to becoming the world's finest school for the performing arts. Therefore, for the first time ever, Paul has agreed to allow one of his songs ('C'mon People') to be used in a series of LIPA-related TV commercials, so European readers should watch out for these in the coming weeks.

'til next time,

Sue

PHOTOGRAPH: STEVE ROBERTS

U.S. TOUR DIARY

PHOTOGRAPHS BY KEVIN WINTER

It's *all* been going on over there, so we suggested that Geoff Baker - the man with the verbal diary here - make a few notes...

April 16th:

Hollywood Bowl, Los Angeles - Paul interrupts the tour schedule to stage a special concert in support of the USA Earth Day appeal for a cleaner planet. He headlines a line-up of P.M. Dawn, 10,000 Maniacs, Bruce Cockburn, Kenny Loggins, Steve Miller and Don Henley. Paul performs a shortened, 17-song version of the New World Tour set, adding 'Mother Nature's Son' and 'Blackbird'. k d lang guest-stars with Paul and Linda on 'Hope Of Deliverance'. For the finale, all the artists join Paul for 'Hey Jude' - with a huge roar erupting from the crowd as Ringo Starr walks out to sing the chorus shoulder to shoulder with his former partner.

April 17th:

Anaheim, Los Angeles - The New World Tour rocks Anaheim Stadium and more - the explosions on 'Live And Let Die' are so loud that the percussion waves set off fire and burglar alarms in homes 15 blocks from the stadium. On leaving the show, Capitol Records president Hale Milgrim announces to a reporter, "That was something else. I'm not kidding you, never have I seen better." Meanwhile, *LA Times* rock writer Robert Hilburn opines in his column: "McCartney came across as a masterful rock force delighted to be back on stage."

April 22nd:

Houston - After Paul performs 'Yesterday', solo, the entire crowd at The Astrodome rises to its feet to give him a 72-second cheering ovation.

April 27th:

Memphis - The New World Tour arrives in the birthplace of Blair Theodore Cunningham, "our new drummer". To celebrate this homecoming, Blair's entire family arrive for the show in droves and the local boy is in much demand with Tennessee TV stations. Also at the show is rock and roll luminary Carl Perkins, who jams with Paul backstage before the concert. Together they guitar-duet through 'Blue Suede Shoes', 'Maybellene', 'Matchbox' and 'My Old Friend' - a song Carl wrote for Paul when they recorded together on Montserrat. After joining a crowd of 42,000 to watch the concert, Carl Perkins stops a reporter later and tells him, "Get your notebook out, son, and write this down: you can tell anyone in the world that Carl Perkins has just witnessed absolutely the greatest show he has ever seen in his life. That boy just blows my mind."

April 29th:

St. Louis - As Paul arrives, so does official news from Broadcast Music Inc that 'Yesterday' has now had its six millionth airplay in the USA - a new world record as the most-played song ever. Meanwhile, Chuck Berry arrives backstage pre-show to rap with Paul. Later, during the concert at the Busch Memorial Stadium, Paul dedicates 'I Saw Her Standing There' to Berry, with this introduction: "There's someone here in the audience tonight who I've been a big fan of for too many years to mention. Give a big hand to a man from around these parts, Mr Chuck Berry - he's the greatest. Love you Chuck."

May 5th:

Cincinnati - Before the concert at the Riverfront Stadium, Paul gives a radio interview to Q102 expressing his views on why all people need to work to save the environment. He concludes, "Of all the millions and millions of stars and planets whizzing around in the sky above us, this planet Earth is the only one we've got. It's a fine planet and we have to take care of it." After the interview is broadcast, Q102 comments, "You know the problem with that guy? There's only one problem, that he isn't American. Because if he was born in the United States we'd FORCE him to run for President." Following the show, the *Cincinnati Enquirer* comments in an editorial "He's getting sexier with age".

AS PLAYED: THE LATE MAY TO MID JUNE NORTH AMERICAN LEG

Fri 21 May	**Winnipeg Stadium**	**Winnipeg**
Sun 23 May	**HHH Metrodome**	**Minneapolis**
Wed 26 May	**Folsom Field**	**Boulder**
Sat 29 May	**Alamodome**	**San Antonio**
Mon 31 May	**Arrowhead Stadium**	**Kansas City**
Wed 2 June	**Milwaukee County Stadium**	**Milwaukee**
Fri 4 June	**Pontiac Stadium**	**Detroit**
Sun 6 June	**Exhibition Stadium**	**Toronto**
Fri 11 June	**Giants Stadium**	**New York**
Sun 13 June	**Veterans Stadium**	**Philadelphia**
Tue 15 June	**Blockbuster Stadium**	**Charlotte**

May 7th:

Columbia - Prior to this South Carolina show, Paul is interviewed for NBC's *Today* show and is asked if domesticity is the enemy of art. He replies, "It may be true that domesticity is the enemy of art but if it is then I don't want to be an artist. Really, my wife and kids mean 1000 times more to me than the art."

May 21st:

Winnipeg - The second half of the North American leg opens at the Winnipeg Stadium playing to 41,000 fans, smashing a state record set 10 years earlier by David Bowie's *Serious Moonlight* Tour. For the first time ever in North America, 'Mull Of Kintyre' is performed - on account of all the expatriate British in the audience - with the Heatherbelles Ladies Pipe Band providing the blow. The *Winnipeg Free Press* comments "He came, he sang, he conquered".

May 29th:

San Antonio - The newly-built Alamodome is christened by Paul and Band performing to 47,000 fans. All tickets for this show are sold out within two hours. Paul is presented with the keys to the city by Mayor Nelson Wolfe and during the show the band is entertained by the sight of a buxom young lady in the third row who climbs on her boyfriend's shoulders, strips to her bra and then hurls the bra onto the stage as she jiggles to the songs, giving a new meaning to the 'Hey Jude' line "the movement you need is on your shoulder".

May 31st:

Kansas City - The Arrowhead Stadium erupts as Paul adds the old Beatles standard (courtesy of Little Richard) 'Kansas City/Hey-Hey-Hey-Hey!' - to the set. For the second month running, The New World Tour tops *Billboard*'s chart of top-grossing concerts.

I SAW THEM SMOKING THERE

PHOTOGRAPHS BY HARRISON McCLARY, MATTHEW DELLER, PETER FISHER, BEVIL KNAPP, STEVE ROBERTS, MARC SEROTA, STUART DE SILVA, KEVIN WINTER

Exercising his usual powers of understatement, Geoff Baker (The Publicity Terrorist) makes some observations about all of this tour business. So take a *deep* breath *and* ...

So I'm standing in the middle of this stadium in Columbia, South Carolina, watching this pair of Levi's lads furtively dodging the patrolling state troopers as they pass this handmade "cigarette" between them.

They've just been leaping up like manic bullfrogs, punching the air and shouting "WHARHEY! RARRRT ONNNNN!" as the last pyrotechnic punctuation of 'Live And Let Die' has filled the air with the stench of cordite. Now they've lit this "cigarette" and are rocking back and forwards as 'Let It Be' begins.

Suddenly the blond one says "shee-eet", looks at what he's smoking, looks back at where the stage was a moment before and chucks the roll-up in an "I'm not having anymore of THAT" sort of way.

He thinks he's tripping, that this is a hallucination. But no, there actually IS a bloody great cathedral that's risen out of the ground where the stage used to be. It's a monster; 39,600 sq. ft. of stained-glass windows the size of an office block is now landmarking Columbia, SC.

I'm not having you on. This is like nothing you've seen before; *Steel Wheels*, any Michael Jackson show, U2, Guns 'N Roses, all of them look so *ordinary* up against what The New World Tour is doing here. Never mind flashing lights and lasers - that McCartney plants continent-size cathedrals in his set, man, and I'm not smoking that stuff no more, no more.

Really.

You have to see this to understand. You have to understand the hugeness of this show. And seeing the last tour doesn't give you that perspective. The last tour was big, sure, it was recording-breaking, yes, but the last tour was about Getting Back. This tour is about being **HUGE.**

You're not getting the point. The stage is the biggest ANYONE has ever sung from. It's a backdrop for monstrosity; changing image and shape like a child's whim - at one moment cathedralistic for 'Let It Be', the next it blows itself up on 'Live And Let Die' with explosions that are simply *blitzkreig*. S---, where's the Stukka? And the next it's a 360 ft. wide flashback as 'Sgt Pepper' kicks off into scenes that Timothy Leary never imagined in his dodgiest moments.

It's massive, it's stormtrooping, it's...OK, imagine this: this is the size of your normal quality rock show, your Madison Square Garden show, this here is its size. And this is the size of the *Get Back* tour and *Steel Wheels*, **this size.** Right, now hang on tight because this is the size of The New World Tour show - **THIS BIG.**

I can see your next question coming: great, if it's so bloody big I've got fat chance of enjoying it 'cos my seats are up in the stands where your nose bleeds and I'll just be looking at insects on stage all night.

WRONG. Even up in the bleeders you're so close you can see the little green stone in the wedding ring on his left hand.

Don't have me on. Praise by all means but don't take the p---.

I'm serious. Astride the stage are these vast screens onto which synchronised images of Paul, Linda, Robbie, Hamish, Blair and Wix are projected to skyscraper height. *Massive*. So big that if we were playing on the waterfront of Manhattan, on a clear day you'd see it from Lisbon.

You'd certainly HEAR it. Ask the folks in Anaheim, Los Angeles, about that. Fifty thousand got seats to that one and those that didn't were sitting around at home, watching *Roseanne* with a six-pack, the volume on the telly turned up to nine in order to hear over that rowdy bogger down the road when - wallop - he sings "well live and let ...BOOM!" and all hell lets loose in homes for 15 blocks around Anaheim Stadium. The percussion wave from the pyrotechnics shook homes and set off burglar alarms. Wisely, we left town. Sorry madam, what bang?

Then there's the screaming. Macca says that in the old days they used to sound like flocks of seagulls, all them schoolgirls wailing at the mere sight of The Fabs. Well, they're flocking back. And you know just when they're going to start - song No. 5. He plays 'Another Day' and says - "teases" would be a better word - "That was a song from the Seventies, here's one from even further back" (yells of approval from crowd)..."ah one, two, Close your eyes and I'll..." W A A A A A A A A A AAAAAAAAAHHHHHHHH.

Again, I kid you not. I have yet to hear the words "kiss you" on 'All My Loving'. The moment when you should be hearing "kiss you" is the moment when - on average - 40,000 collectively heave up out of their seats to become one throbbing, bopping, smiling mass of wailing seagulls. "Kiss you" has become redundant, it is *de facto* dropped from the set. You'll see. Wait till the live album from this tour. People will be returning their CDs to the stores saying "Excuse me, there's something wrong with this disc, I can't hear the words. There seems to be a lot of birds squawking on this track...was it recorded at the seaside?"

What else happens? Oh yeah, they faint. It's pass out time again. Now I don't know whether it's the heat (which, for the record, was 124 degrees when Paul stood on stage in Perth; therefore accounting for the first time I've seen him rock sockless in flip-flops) or the occasion of it all, but I tell you I was pretty damn impressed in Milan at the rapidity at which they fainted. And so early in

the show - "Baby you can drive my...swoon, THUD...yes, I'm gonna be a... THUD.... baby you can... THUD... my car and baby I... THUD, THUD."

Then there's the weepies. How many rock shows do you know that make you cry? This one does. And when I say "you", I'm not talking about you cuties down the front row who - I've oddly enough noticed - are now taking to turning up in your black underwear. Nothing else, just underwear. Nope, I'm talking about the big boys; grown men of 40s and 50s. Big Boys Blubbering. And I know exactly when you guys start to lose it - when 'Penny Lane' throws you back to a time of thicker hair and thinner waistlines and THAT SHOT during 'C'mon People.'

THAT SHOT is Messianic. THAT SHOT is in fact THOSE SHOTS. They are Linda shots. Linda Pictures that for the entirety of 'C'mon People' leap off the pages of *Sixties: Portrait Of An Era* and *Sun Prints* and higgledy-piggledy fill up the giant screens with an array of images. Anyway, as Paul sings the final "and it's charging in", the images dissolve until the giant screens stage left and right are just filled with one shot each. One is an 80ft x 80ft Paul McCartney. The other hugeness is John Lennon.

God, they weep when they see that. But that's alright, guys, we all do it. Something gets you in the end; ask a certain person about the glinting in his eye at Parramatta Stadium, Sydney, when he sang 'Mull Of Kintyre' with a full pipe band. That wasn't glycerine.

What else? God, I've forgotten the film. You've probably read about The Film in the press. It's usually described as a *"SHOCKING"* film on account of it being clips of animals being humanised - by which I mean hanged, cut up, tortured, electrocuted to death, de-beaked, harpooned, eaten, vivisected and viscerated. It's there, at the front of the show, to make a point that nobody else will make. The point is obvious but what's not obvious and what is really "shocking" is that we're shocked. Because this ain't no Stephen King imagination - what you see in that film is what goes on minute by minute in every country on this planet and we'd rather *let* it happen than *see* it happen. *That's* shocking.

NEW FOR OLD

Paul's album catalogue takes on a whole new shape from this summer. Mark Lewisohn finds out how and why

How many Paul McCartney recordings do you think will be issued this year? Twenty perhaps, twenty-five maybe, considering the new album, some bonus tracks on singles and the odd oddity here and there? Well, whatever is the final count from that angle, one must now add 228 to make the final total.

There are 228 more because, commencing summer 1993 in Europe (with other territories following suit over the next few months), 16 of Paul's albums from the past are being reissued on CD and cassette, each sporting improved artwork, improved sound quality and, in most cases, bonus tracks. Oh, and improved value, too, since (in most territories, at least) they're being put out in the mid-price range. In the UK this will reduce the price of a Paul McCartney CD to something like £8.99. If the OED is ever looking for a new definition of the word "snip"...

Inevitably, such a move raises questions, and Tony Wadsworth, Marketing Director at Parlophone in London, is the man to whom I addressed them. Specifically, predictably even, I asked him why this is happening. "It's because the CD, as a format, has penetrated at a massive rate since Paul's catalogue CDs were initially released," he explains. "Quite simply, there are a lot of people out there now with CD players who didn't have them five years ago, and we're trying to reach that audience. Also, the technology to re-master and to make older recordings sound fresher has developed, and so we're taking the opportunity to use that modern technology to get the best sound possible out of the existing master tapes.

"At the same time," Tony continues, "we're also giving people the opportunity - both the media and the public, that is - to reappraise Paul's post-Beatles catalogue. His body of work with the Beatles is so legendary that people tend to overlook the excellence and the success of his solo work, and we're trying to put that right.

"So it's two things, really - it's renovation and it's reappraisal. Plus, we're happy that we've managed to freshen up the visual side of the CDs by retaining as much as possible - if not all - of each album's original vinyl packaging. In this way we've added many elements to the CD packaging not previously available with the format."

Club Sandwich readers handy with an abacus may have considered by now that Paul, prodigious chap that he is, has issued more than 16 albums since 1969. So why is Parlophone's Mr Wadsworth just talking about 16? The answer is that the live double-CDs *Wings Over America* and *Tripping The Live Fantastic*, plus *Tripping-Highlights!*, *CHOBA B CCCP*, *All The Best!* and *Off The Ground*, stand outside of the new campaign - that is, they remain unaltered, with the same artwork, sonics and pricing as before. They WILL continue to be available, however - the only Paul McCartney album no longer obtainable is *Unplugged* which, as was stated right from the outset, was strictly a limited quantity release, and was long ago fully subscribed.

Tony Wadsworth explains further about this decision to include only 16 of Paul's 21 past albums in the new campaign: "What we've done, essentially, is to re-master and make mid-price all of Paul's studio albums, his conventional studio albums, although the new one, *Off The Ground*, must obviously fall outside such a past-catalogue campaign. What we *haven't* included are the live albums, the spontaneous in-studio jam session album *(CHOBA)* and the definitive greatest hits compilation *All The Best!* But these will remain available - they're not being deleted."

Happily, the inclusion of bonus tracks on 13 of the 16 CDs and cassettes means that Paul's back-catalogue now has a much more consistent, streamlined look to it. Previously, only seven of them boasted bonus tracks, nine didn't; some CDs were at mid-price, others at full; some had fulsome booklets, others did not.

And it also means that a good many McCartney masters, undeservedly overlooked in recent years, can entertain anew. Tracks like 'Mama's Little Girl' and 'Give Ireland Back To The Irish', 'I Lie Around', 'Country Dreamer', 'Daytime Nightime Suffering', 'Spies Like Us' and 'Loveliest Thing'. The CD/cassette *Pipes Of Peace* may prove the most popular reissue of them all, boasting the decidedly rare 'Twice In A Lifetime', Paul's theme for a Gene Hackman film never before heard outside of the cinema or a video machine, the longer version of 'We All Stand Together' previously available only on *All The Best!* and 'Simple As That', issued in 1986 on a little-heard charity album.

Just three of the 16 albums are being reissued without additional tracks. One is *Wings Greatest*, another is *McCartney* (for the simple reason that there are no bonus tracks to add - Paul's first single was 'Another Day' in 1971 and that has been added, and quite rightly too, to *Ram*, along with its B-side 'Oh Woman, Oh Why') and the third is *Tug Of War*. Over to you, Tony Wadsworth - "Paul had the final decision about which bonus tracks went on these new CDs and cassettes and I think he felt that *Tug Of War* should stand as it was, without the additional tracks that we suggested, because the effect might be diluted by adding something out of context."

So there you have it: Paul's back catalogue is about to undergo a seismic shift - and all for the best. Test pressings of the newly remastered discs were arriving shortly before our presstime, and they sounded dynamic. You certainly won't need a spectrograph to detect the sonic improvements made to the early 1970s albums in particular. To misquote Harold Macmillan (another famous Mac, indeed another famous PM) "They've never sounded so good".

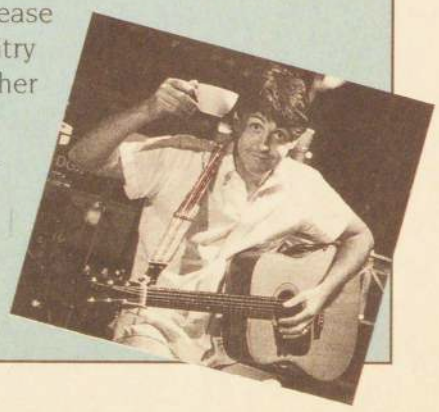
To promote *The Paul McCartney Collection* in stores and in the media, EMI has pressed up a limited quantity of special "sampler" CDs. With a 75

minute running time, 18 tracks are crammed into the shiny reflective disc all the way to that clear bit of plastic in the middle, with one track from each of the 16 albums featured, and - to provide even greater value for no-money (samplers are given out free) - a second track from two of them. Like this, in other words...

EVERY NIGHT from *McCartney*; MAYBE I'M AMAZED from *McCartney*; TOO MANY PEOPLE from *Ram*; TOMORROW from *Wings Wild Life*; C MOON from *Red Rose Speedway*; LET ME ROLL IT from *Band On The Run*; TREAT HER GENTLY - LONELY OLD PEOPLE from *Venus And Mars*; BEWARE MY LOVE from *Wings At The Speed Of Sound*; GIRLFRIEND from *London Town*; ANOTHER DAY from *Wings Greatest*; LIVE AND LET DIE from *Wings Greatest*; DAYTIME NIGHTIME SUFFERING from *Back To The Egg*; WATERFALLS from *McCartney II*; BALLROOM DANCING from *Tug Of War*; THE MAN from *Pipes Of Peace*; NO MORE LONELY NIGHTS from *Give My Regards To Broad Street*; FOOTPRINTS from *Press To Play*; YOU WANT HER TOO from *Flowers In The Dirt*

Three members of the Fun Club can be lucky enough to win this exclusive sampler CD - it's not for sale in the shops, remember - simply by sending a postcard (or sealed-down envelope) bearing their name, address and club membership number to: **Sampler Draw, The Paul McCartney Fun Club, PO Box 110, Westcliff, Essex, SS0 8NW, England.**

We'll draw the winning entries from the proverbial top-hat on 1 September. Please do not use an entry to convey any other Club request or correspondence.



BONUS TRACKS ON "THE PAUL McCARTNEY COLLECTION" RELEASES

RAM

Another Day

Paul's first single after the Beatles, released in February 1971 in between *McCartney* and *Ram*

Oh Woman, Oh Why

The B-side of Another Day

RED ROSE SPEEDWAY

C Moon

A slice of reggae issued in December 1972 as the other side of Hi, Hi, Hi, and given prominence after the banning of that song

Hi, Hi, Hi

Wings' banned but not forgotten third single

The Mess

A live recording of an otherwise unissued song from Wings' debut European tour in August 1972; released as the B-side of My Love in March 1973

I Lie Around

The B-side of Live And Let Die, issued a month after *Red Rose Speedway* in June 1973

VENUS AND MARS

Zoo Gang

Paul's theme music for a TV thriller series, released in Britain in June 1974 as the B-side of *Band On The Run*

Lunch Box/Odd Sox

An instrumental jam from the *Venus And Mars* sessions in New Orleans, first issued in April 1980 on the other side of the single Coming Up

My Carnival

A Mardi Gras inspired track from the same New Orleans sessions of early 1975, with a guest appearance by the Meters. First released ten years later, as the B-side of Spies Like Us in November 1985

LONDON TOWN

Girls School

Recorded early 1977, issued that November as a double-A-sided single with Mull Of Kintyre, and considered the top deck in the USA

Mull Of Kintyre

Recorded August 1977, issued November and by Christmas the biggest selling single in Britain until Band Aid, with more than two million sold

McCARTNEY II

Check My Machine

From the McCartney II sessions, issued as the B-side of Waterfalls in June 1980

Secret Friend

Also from the *McCartney II* sessions, issued as the B-side of the twelve-inch single Temporary Secretary in September 1980

Goodnight Tonight

A British/American top five single from March 1979

GIVE MY REGARDS TO BROAD STREET

No More Lonely Nights (Extended Version)

Previously available only as a twelve-inch single

No More Lonely Nights (Special Dance Mix)

A remix by Arthur Baker of the major hit single, previously available only as a seven-inch

PRESS TO PLAY

Spies Like Us

Paul's theme song for the same-name Chevy Chase/Dan Aykroyd film, issued as a single in November 1985

Once Upon A Long Ago (Long Version)

Issued as a twelve-inch single, this is a marginally longer version of the 1987 hit available on *All The Best!*

PHOTOGRAPHS: LINDA McCARTNEY

WINGS WILD LIFE

Give Ireland Back To The Irish

Wings' first single - rush-recorded, released and banned in February 1972

Mary Had A Little Lamb

The top side of Wings' second single, released in May 1972

Little Woman Love

The B-side of Mary Had A Little Lamb

Mama s Little Girl

A fine Wings recording from 1972, unissued until its inclusion on the Put It There CD single in January 1990

BAND ON THE RUN

Helen Wheels

From the same vintage as *Band On The Run* but issued as a single some weeks earlier, in October 1973. It was then added to *Band On The Run* in America only

Country Dreamer

From before the *Band On The Run* period; issued as the B-side of *Helen Wheels*

WINGS AT THE SPEED OF SOUND

Walking In The Park With Eloise

Written by Paul's father, James, and recorded by Paul, Wings and star guests in Nashville, summer 1974. The song appeared as the A-side of a single issued that October under the guise "The Country Hams"

Bridge On The River Suite

The B-side of the Country Hams' Walking In The Park With Eloise

Sally G

The B-side (although the positions were later switched) of Junior's Farm, an October 1974 single midway between *Band On The Run* and *Venus And Mars*

BACK TO THE EGG

Daytime Nightime Suffering

From between *London Town* and *Back To The Egg* - the flip-side of Wings' March 1979 single Goodnight Tonight

Wonderful Christmastime

The first output from Paul's solo sessions of mid-1979, just after *Back To The Egg*. Credited to Paul and not to Wings, this was the A-side of a single that November

Rudolph The Red-Nosed Reggae

The instrumental B-side of Wonderful Christmastime, recorded back in 1975, again without Wings

PIPES OF PEACE

Twice In A Lifetime

Paul's theme song for the same-name Gene Hackman/Ann-Margret film of 1985. Otherwise unreleased until now

We All Stand Together

Paul's main theme song for *Rupert And The Frog Song*, his animated short-feature and best-selling video. Recorded in 1980, the song was kept under wraps until 1984 and then soared to number three in Britain

Simple As That

Previously available only on a 1986 various artists charity album *The Anti-Heroin Project - It's A Live-In World*

FLOWERS IN THE DIRT

Back On My Feet

The first taster from the Paul McCartney/Elvis Costello songwriting relationship, issued in November 1987 on the B-side of Once Upon A Long Ago

Flying To My Home

From the sessions which produced *Flowers In The Dirt*, the B-side of the single My Brave Face in May 1989

Loveliest Thing

Issued with the single Figure Of Eight in November 1989, although recorded in 1986 in New York

MEET BARRIE MARSHALL

Mark Lewisohn snatches a rare few minutes with the man whose company's name adorns tour posters and concert tickets along with that of a certain Paul McCartney. A man for whom the term "promoter" truly encompasses a multitude of duties...

PHOTOGRAPH: KEVIN WINTER

We all know that Paul McCartney has one of the century's most recognisable, headline-grabbing names, and that there are rather a lot of people out there eager to see him perform. But, even taking these huge advantages into account, things would be much harder were he not served by a background team dedicated to the cause.

I thought I'd ask Barrie Marshall about this but I ran up against an immediate problem: it was hard even to locate him behind a veritable phalanx of files, detailing and arranging - to every last possibility and probability - the intricacies of such an enormous undertaking, with 150 people from different cities and countries travelling the world. (A phalanx of files is a new collective noun, by the way, like a herd of cows, a flock of parishioners and a crash of hippopotami. It means: a lot.)

Together with his wife Jenny and their partner Doris Dixon, Barrie co-owns Marshall Arts, the company which put on the 1989/90 Paul McCartney World Tour and is presently doing the New World Tour. A doddle it isn't. Although MA employs more than 20 highly skilled staff, Jenny, Doris and Barrie burn the candle at both ends: a typical working week is something like 120 hours *each* and the lamps often shine brightly at MA's North London office until well into the early hours of the morning, seven days a week. "Most of the people I know work hard," says Barrie, modestly. "Certainly Paul McCartney does. We sometimes work two or three days without going to bed. It doesn't qualify you for anything or win you any awards but if what's necessary takes that amount of time then it must be done. Besides, it does *wonders* for the heart rate!"

For Barrie Marshall, promoter of Paul McCartney tours, what effort, one wonders, might go into the staging of a single concert? "First MA decides on the venues suitable for Paul - that is, venues prestigious enough to make each show an 'event', then we make a proposal to Paul and to his manager Richard Ogden for their approval. Then I visit the venue a few months upfront, if I haven't already been there in the year or two previously, to make sure that it's still as I remember it, because buildings do change and I have to make sure I can get the production to work there. Then I investigate all the sight lines, the capacity of the venue, the dressing-room facilities and facilities for the public. We co-ordinate all the deals with the suppliers - sound, lighting, etc - and the production, doing all the contract work and negotiations. We partner a local promoter to co-present the shows and together we set about getting the tickets, advertising, posters and financing sorted out, having first liaised about the artwork with Paul and Roger Huggett. Then we discuss with Paul how the shows will be announced and presented, monitor the ticket sales, see that all the personnel and production crew are on hand to do their work, sort out the security, the police arrangements and the traffic."

Is that all?

"No. Actually there's a lot more."

The same age as Paul McCartney, Barrie Marshall has been in the business for almost as long, beginning his career with top 1960s concert impresario - and Beatles UK tour promoter - Arthur Howes. "I met the Beatles a few times, like at the Scotch of St James night-club, but they certainly wouldn't remember me," he says, again modestly. "I ran Arthur's agency for years: my first act was the Kinks, and I presented Otis Redding, the Stax/Volt revue...it was a good time." Barrie set up his own company in 1970, gradually building up to the big time via concerts/tours with Tina Turner, Lionel Richie, Stevie Wonder, Brian Adams, George Michael - until reaching the biggest name of them all.

"Sincerely, it was a real privilege to be asked to promote Paul's 1989/90 World Tour," he admits. "There's no question about it: in my 30 year career it's been the most important thing I've ever done, and I was really thrilled to be involved. It was a great feeling of achievement - and that's the truth."

[In an industry renowned for it's "bull", Barrie often feels the need to add "and that's the truth" to his comments. But he really needn't: if the man were ever after a reference, hundreds of artists, managers and agents would volunteer without hesitation that he's one of the most honest and nicest people in the business.]

"From my point of view," Barry continues, "when you get asked to work for Paul McCartney in this capacity, as worldwide co-ordinator and/or promoter, it's really a very special privilege. Everybody else would like to do it. Alright, so it takes up most of my time - as you can see from the files! - but I've built a team here at Marshall Arts specifically geared towards this type of thing, and we can handle it.

"Promoting Paul McCartney differs from promoting other artists in lots of ways. For a start, he engenders much more interest than anyone else. I don't mean to decry other acts but whenever Paul does a show in a given city the interest there prior to the concert is far greater than it is for anyone else. He attracts people - they'll camp out all day and all night just to see him. They'll do it for some other artists too, but not to the same extent as they do it for Paul."

That Paul's fans impress Barrie is somehow appropriate, for Paul impresses Barrie too. "His shows are phenomenal," he enthuses. "He could cruise a bit but he never does - he never gives less than 100 per cent, and in his position that's remarkable. Even his soundchecks knock me out - he does an hour, maybe even 90 minutes, every time, which is like doing two shows a day: a 90 minute soundcheck and a show for 2½ hours.

"Another thing about Paul that amazes me is that when he arrives at a gig he walks from the car straight to the stage, plugs in and starts playing. He gets straight to work, with a cup of tea balanced on an amp. Most artists arrive and go to the dressing-room, but not Paul. There's also a great pleasure in working for Paul because you get a pat on the back; he doesn't ignore people. Linda, too. It's so wrong and so unfair that the public have had the wrong picture of Linda. In my experience (and this is the truth) she's just the nicest, most caring person - she was simply not given a fair crack of the whip by the press. My, how that's changed now, though: everybody in the touring entourage likes her, and when she's introduced on stage she's getting a tremendous reception, much more so than last time.

"Paul talks to the crew too, and that pleases them no end because they've all worked with artists who've been aloof and acted superior. At the end of the 1989/90 tour, in Chicago, none of the crew wanted it to finish. Not one. And that is unusual - these guys are seasoned pros, they've been around a long time. Sure, some people bitch and moan about a few things on the road, but it's like touring an entire village - 150 people - and you're always going to get that. But, really, everyone was sad to see that tour end."

Here we discover another reason why Barrie Marshall is particularly proud to be the promoter of Paul McCartney concerts. More proud, that is, than any of his rivals would be - he's a McCartney fan. "Oh yes, I

admit that," he says, admitting that. "I've been a fan for a long time. I remember going to the Wings Over America tour at the Los Angeles Forum in 1976. As a spectator, that is, not as a promoter. It was great - I walked out of there proud to be English and proud to have seen him conquer America all over again. He nailed the audience completely that night - and he still does it today. The paintwork on the back wall blisters most nights as far as I'm concerned."

In between the WT and NWT came the six memorable *Unplugged* shows, the so-called Secret Concerts played by Paul And Band in the summer of 1991. These, too, were promoted by Barrie, who delighted in joining in their back-to-roots nature. "That was terrific fun," he recalls, laughing, "because it was a small-size entourage; we had almost no support staff so everyone was hands-on, like in the old days. It was back to basics for me as it was for everyone else."

The Paul McCartney road show of 1989-90-91 was simply too much fun for anyone to voluntarily bail out. So, when Marshall Arts were invited to become part of the team and participate in this 1993 extravaganza, they were thrilled to renew the relationships and do it all over again. Initial meetings with Paul took place around a year ago, in the late summer of 1992, and the team rapidly set to work, with Barrie on his way to amassing that Phalanx Of Files. "It would have been very disappointing not to be involved again," he says. "We try not to get complacent because there are always other people out there pitching for the job."

If you look very carefully you might see Barrie Marshall when you catch a show on the New World Tour. If he's content that the backstage side of things is running smoothly then he'll be out checking the audience, making sure that it's being looked after, examining the public catering facilities, that the toilets are flowing and the traffic likewise, and that everything is running to schedule. "I'm at the blunt end of the event, not the sharp end," he says, with genuine sincerity. "Like everybody else, I'm there to make sure that it all works; I'm only a purveyor of what an artist requires - they're the ones with the real talent. And making sure that the public is happy makes the artist's job much easier."

Oh, and there's also another way to spot Barrie. Look for a chap with a grin on his face. "Yes, one has a quiet smile when it all goes well," he, um, *smiles*. "The thing that makes me the most happy is to know that Paul's gone down a storm. To see an audience ecstatic and to see Paul afterwards as he leaves the venue and get a nod or a wink from him to show that he's had a good time, that's all that it takes to make me very happy."

TELL 'EM, LINDA!

Linda's food revolution took another decisive step this Spring with the test screenings of an animated TV commercial in which she appears. (In person.)

It lasts only 40 seconds but it's appealing, catchy and, above all, effective. And in the last few frames there's a new first: Linda appears in a television ad.

The McCartneys have always held worthy ideals about linking their name with the commercial world. In an era when sponsorship and branding has taken on enormous strides (in the wrong direction, many would say), Paul and Linda have steadfastly refused to take the money and run, resisting offers that would tempt the less resilient. Only recently, owing to the astronomical costs involved in running a top-flight world concert hop, has Paul leaned in this direction, and even then the companies with which he's been associated have been germane to the world of touring and entertainment.

But this, of course, is a product *really* close to home.

It's two short years since Linda bravely launched her brand of vegetarian frozen meals onto the British grocery market, and, as regular *CS* readers will know, they've proven mightily popular. One could reel off a long list of impressive sales statistics except that it's been done before; the bottom line, though, is that they've been a *runaway* success.

Which leads us neatly to the TV ad campaign, because - as we all know - there are *still* a fair few million carnivores ("flesh-eaters" as Linda unappetisingly calls them) out there. And since, for Linda's food, the aim all along has been to reach out and grab this particular market, to prove that veggie food is not rabbit food, to enlighten the meat-eater about the sprout, the TV commercial has been designed specifically for this sector.

A number of ideas were pitched, the best one proposing an animated commercial. By the happiest of coincidences, the ad agency then recruited a name very familiar to Linda - Oscar Grillo. A charming Argentine, based in London since 1971, Oscar animated *Seaside Woman* for MPL, winner of the Palme d'Or at the 1980 Cannes Film Festival and support short to *Rupert And The Frog Song* on what was, for a while, the UK's best selling video. *Club Sandwich* readers first became acquainted with our friend Mr Grillo (the name not entirely inappropriate for an ad about burgers) back in issue 20. He happens to rank among the elite in the world of commercial animators.

So *CS* went to Oscar's London studio to ask him what it was like to reunite with Linda after a decade-long interlude. "It was an enjoyable experience, and I say that from the bottom of my heart," he says, in endearing earnest. "I *needed* to make a film like this because the business gets very nasty in times of recession. Lack of money makes clients nervous and we find ourselves more and more in the business of re-doing and re-re-doing something, over and over again. This film went straightforward from beginning to end. I really mean it - everybody was very gallant, creative and stimulating. It was a joy to produce and the best work experience I've had in at least five years. Linda is Linda, and I've known her for a long time. She takes these things seriously, and quite rightly too: whether it's a commercial or a feature-film it has to be approached properly, especially as we're selling on her name and personality."

Since, as we've noted, the commercial is aimed towards meat-eaters, the central character is a blindfolded farmer who samples a burger and a lasagne, delighting in their meatiness ("Arr, right beefy burgers!...This lasagne's right I-talian!") only to become indignant when told that they are meat-less. "No meat? Oh no, not for me!" he splutters, to which Linda teasingly retorts, "You won't be wanting this tasty country pie then...". The point surely cannot be missed.

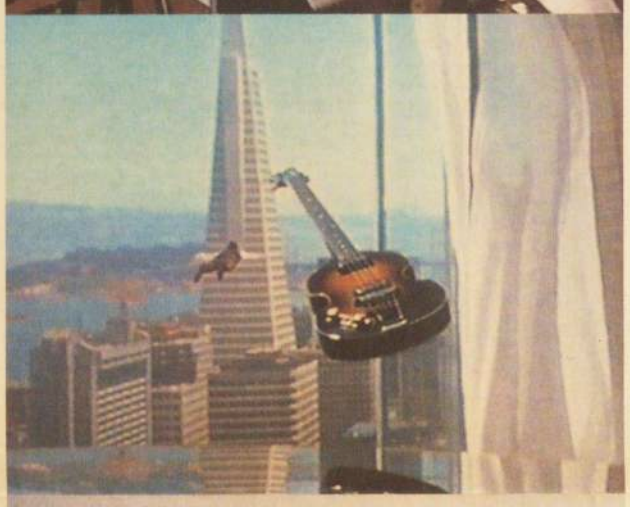
"We agreed from the word go: let's make a piece of populist art, with jingles, whistles and little funny noises," comments Oscar. "We didn't care about winning awards - we've got enough of those already - we wanted to make it popular. I'm totally in favour of this attitude. The whole point is to make something down to earth, and one is more successful if one aims in the right direction."

Gainfully employing some 25 people for about three months, with 5000 elements hand-drawn and much additional time spent computer-compositing the images, it's no mean feat to put together a 40-second TV commercial. As Oscar notes, he's handling a bigger budget, per second, than Spielberg - typically somewhere around £2500, or £100,000 overall. It's a heck of a responsibility but, happily, one which - yet again where the McCartney/Grillo partnership is concerned - has produced a winner.

Testing of the advertisement in certain British TV regions began in April, with immediate positive effects showing where it counts most: not inside a sealed-down envelope at an awards ceremony but out there, in the supermarkets and the grocery stores.

Long live the day when the effects reach out further still...to the slaughterhouses and to the meat-markets.

OFF THE GROUND



With typical understatement, Paul now recalls, "I just had this thought that it would be good to fly...". And so began the making of one of the most innovative and unusual videos in his career, a career stretching back longer than the longest arm.

'Off The Ground', the promo video, was shot in early December 1992, not in England as is usual for Paul but 5351 air miles west of London, at a ranch just outside San Francisco. Paul, Linda and Band were already on the Pacific coast, for the opening of Linda's *Sixties* photo exhibition in Los Angeles, and travelled north to SF (San Rafael, to be exact) to meet a much anticipated appointment with magic.

It all came about because Paul, a fan of *Star Wars*, had established contact with that celebrated film's director, George Lucas, and talked video collaboration. Lucas, a fan of Paul's, duly put into motion some constructive conversations between MPL and the good people at his company Industrial Light & Magic, *bona fide* creators of on-screen technical wizardry. In particular, Lucas recommended Matthew Robbins as director of Paul's promo. To name but two serious attributes, Robbins had directed the movies *Dragonslayer* (the 1981 Disney film in which Sir Ralph Richardson, about to appear in *Broad Street*, had a starring role) and *Batteries Not Included* (produced by Steven Spielberg).

Industrial Light & Magic work out of George Lucas's splendiferous Skywalker ranch, which is not only an active, working studio but also a veritable museum of movie glories, where camera magic unfolds under the evil, imperious gaze of old Darth Vader himself.

The premise of the video - it's from here that we got the two photos for the cover of the Spring *Club Sandwich*, by the way - is that Paul takes to the skies, and flies. Biggles beware - you have a rival.

As the promo opens, Paul is seen in a studio, picking purposefully upon an electric guitar, elucidating a tune which will forever be glorified as 'Soggy Noodle'. (Don't ask.) A sudden gust of wind then blows open some picture windows, causing papers to scatter and curtains to billow, and as Paul turns to see the cause of the commotion he catches sight of his Hofner bass (it's funny how one didn't see this dear old instrument for years and now it's visible everywhere, like a veritable McCartney trademark) floating through the air and heading out of the open window towards the city skyline beyond. Fade to black.

As the picture returns, Paul and the band launch into a spirited performance of 'Off The Ground', but in a cutaway Paul is seen lying prone on a Yamaha - no, not a motor bike, a grand piano - quietly shuddering and then, slowly, slowly, lifting off into free float. (Paul had told director Robbins that he didn't want to simply launch off, à la Superman. He wanted to *glide*.)

Then up, up, and *away* he goes, over lush green fields, cumulus clouds, rivers and trees, arching, swooping and soaring, flying straight and then swerving with confidence, the wind ruffling his hair and shirt sleeves. In one deuced clever moment, he accidentally catches his hand in the water as he flies over a cool blue lake, and the water is seen to splash up. (All that stuff about IL&M being masters of their craft was patently true.)

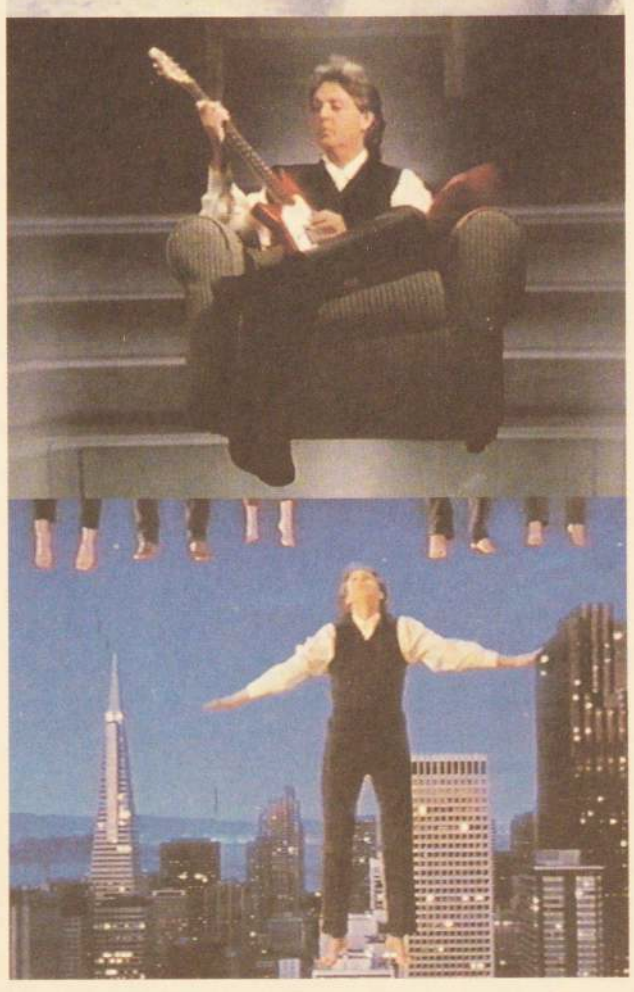
It's a flight that knows no bounds, seemingly, as the Hofner owner breezes over a ruined castle (probably Britain), mingles with hot-air balloonists (probably ditto), over what looks like a fjord (Norway) and then a suspension bridge (North America) and a massive waterfall (probably ditto). (Who knows - perhaps it was an early rehearsal for the New World Tour?) What is clear, though, is Paul's knowing expression when he finally arrives back in the studio - where Linda, Hamish, Robbie, Wix and Blair have been idly wiling away the hours in the absence of their guvnor. Paul's "been there", he's done it, and it's great. It's an inspirational look, too - it inspires the others to also drift upwards, towards the ceiling. Cleverly, as everyone takes leave of their footwear, the *Off The Ground* album sleeve artwork is approximated, reminding viewers that OTG is both 33 *and* 45, or the modern-day shiny equivalents thereof.

Despite spending much of his time there suspended in mid-air by ultra-thin wires (Gerry Anderson could sure have used some of those in the 1960s) Paul had a whale of a time getting creative out at IL&M. "It was a very good fun day and they've got a great team," he commented later. Matthew Robbins, leaving modesty aside for a moment, concluded, "the film will take your breath away if we've done our job correctly because it is...immaculate reality."

Alright, Matthew, we're breathless.

STOCKING THE FILM AND VIDEO ARCHIVE

With neither space nor reason to delve into the fab riches and far reaches of the vault, we cast the spotlight once again onto two more *new* videos



DELIVERANCE THE REMIX

This is not a repeat. It is not, to quote TV parlance, "another chance to see...". Last issue we looked at the video for 'Hope Of Deliverance'. This time we're looking at 'Deliverance'.

And it's no subtle sleight-of-hand variation either, for just as much as the 'Deliverance' remix differed from its parent recording, so the 'Deliverance' video differs from its predecessor...in other words, any similarity is almost coincidental.

To remind: 'Deliverance' is one of the two remixes of 'Hope Of Deliverance' done by Steve Anderson at the back end of last year. Issued surreptitiously to clubs, without any clue as to the artist, it immediately became a fave with the raves, beating a fast path up the British dance charts. Paul then came clean, admitted that it was him, and the tracks were issued to the British general public by Parlophone.

It was in February that MPL commissioned London-based director Richard Heslop to put together a video to promote 'Deliverance' on television. "I had a meeting with Paul down at Docklands during the tour rehearsals," says Richard. "He told me not to play safe, basically, and that I could do the job in any way I saw fit. He didn't want to appear in the video at all, wanting it to be a pure interpretation of the music."

Richard had been recommended to Paul on the basis of two videos he'd done for the Shamen, including the one for 'Ebeneezer Goode', which - without resort to a defined storyboard - employed a rapid succession of disjointed images to produce, more than anything else, the right *feeling*. Or something like that anyway. Whatever, it was a technique of proven success, and one used to very good effect again for 'Deliverance' wherein a *helter skelter* of images - children, travel, kaleidoscopic effects, angular architecture, the ugliness of public disorder and the beauty of nature - somehow contrive to sum up the essence of hope and deliverance. It's clever stuff, actually.

"I chose the images because of the theme of the song," responds Richard. "It's a journey, the extremes of happy and sad, of good or bad things overcoming other good or bad things, always using children as the focus because, even in their playing, you see happiness and unhappiness. It also gave me a good excuse to go through all my home movies, 8mm film that I've been collecting over the years. I'm in one shot very briefly, my nephew's in there, my girlfriend and her daughter, some kids at a friend's garden party and there's also some footage I shot outside Downing Street during the Poll Tax riots in London in March 1990."

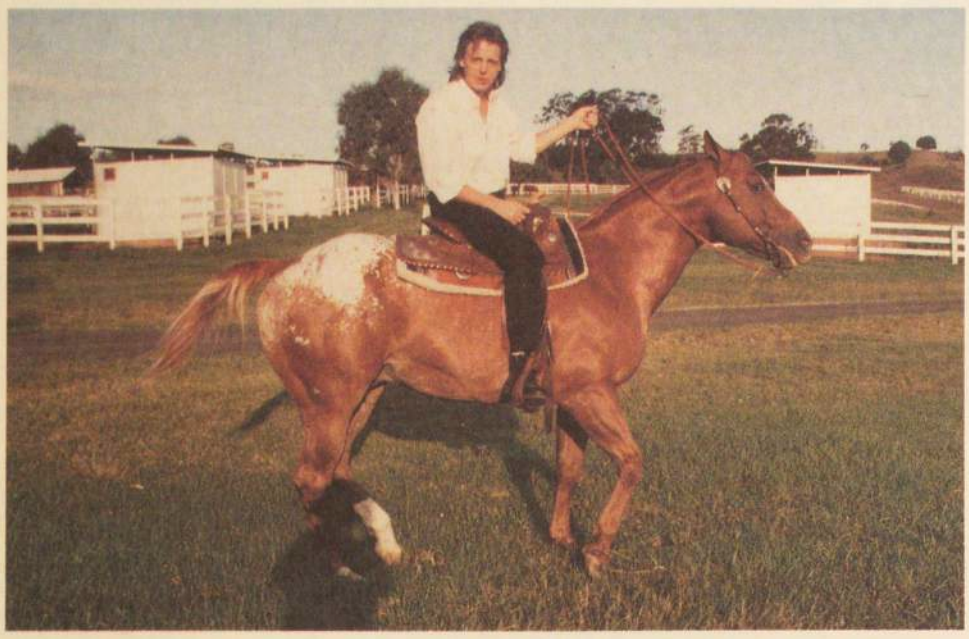
As Richard explained earlier, Paul didn't want to appear in the video. *But*...a photo of Paul does appear right at the end, and it's an unusual one at that: a childhood shot, circa late 1940s, showing him with his brother Mike, kitted out in fetching dungarees. "Yes, I did slip in that still at the end," admits Richard. "I think it rounds it all off nicely, returning the viewer to the childhood theme explored at the beginning."

Any fear that Richard had overstepped his bounds was immediately dispelled when he received the McCartneys' response to the finished video. "They really enjoyed it," confirms the director, happily. "I got a wonderful fax from Linda which said 'Love love love the video' - it's the first time an artist has ever said thank you to me."

And, emphasising their delight, MPL immediately commissioned Richard to put together a second video, for 'Biker Like An Icon', which was still being produced at the time of writing.

Just as 'Deliverance' will go down as a sideshow attraction to the main event, meaning that it probably won't be classified as a pukka McCartney single release, so, likewise, will its' video sit nicely on the archive shelf alongside the promo for 'Party Party' and other such interesting curiosities. For as Paul has shown time and again, rock videos needn't always promote a single nor be made for any toweringly obvious purpose: as little artistic statements they're welcome at any time, and for any reason.

SADDLING UP AND WINDING DOWN



PHOTOGRAPHS: MARY McCARTNEY

Touring is a strenuous business, so when Paul and Linda were offered the opportunity by the Australian Appaloosa Society to go riding, they were delighted to accept. Mounting "Brother Dier" and "Eastview Mountain Bear" (*odd* name for a horse) respectively, they spent the morning of 18 March, a day off from the tour, trotting around the National Park in Cobbity.

Last time around the film which warmed up audiences for Paul And Band's arrival on the concert stages of the world was a celebratory affair: three simultaneously active screens of McCartney footage from past to 1989.

This time, although there's still a bit of that, the accent is radically different. Yes, there's still some entertainment, but for the most part it's death, horror and cruelty, and not at all funny. But it's nothing more than everyday reality, the shocking reality of unacceptable animal abuse in the closing days of the 20th century.

It's Paul's way of saying, just before we have some fun and rock out for a couple of hours, please let's not forget this...

Much of the ten-minute film - the triple-screen images too numerous to count, but they must run to nearly a thousand - spotlights animal cruelty. But, argues Iain Brown, its' producer, the intention was always to prick consciences, not to cause upset. "Paul told us that he didn't want it to pull any punches, and that he wanted to make people face up to the problem, but of course, it's always a very fine line between educating and upsetting. I can say, though, that no footage was put in just for the sake of shock value. It just so happens to be an unfortunate fact that these terrible things are going on in our world, our country, our towns, our villages. Believe it or not there was even more gruesome footage which we just couldn't put in..."

Think about that when you see the film.

"Paul gave Kevin Godley and I the job of directing and producing it while we were making the 'C'mon People' video, and we instantly set about looking through a massive, massive amount of footage. It really shocked me. I mean, my father was a butcher and I was brought up around the meat-market in Glasgow, but there are still some things in this film which make me wince. We felt really terrible when we found ourselves saying 'This is a great bit of film to include' because 'great' is just not the right word. There is no word to adequately describe film showing such horrible maltreatment of animals.

"We inevitably found ourselves in a real moral dilemma. We didn't want to offend people's sensibilities but we did want to make them aware, and that's no easy thing. We were also determined not to put a veneer over the problem or just allude to it because that would have been pointless. That's what established society always does - allude to a problem and not lay the cards down on the table. It would have been like saying to audiences, 'By the way, there's a lot of naughty stuff going on in the world but we won't offend you while you're standing there eating your burger.' Apparently, when it was first shown in America, at the technical rehearsal before the first concert, people were appalled. That's the kind of effect we want."

For many viewers, the most dreadful piece of footage in the film - so you can imagine just how shocking it must be - shows the extermination of an elephant by electricity. First it's standing up, alive, the next nano-second it's dead, shocked rigid, and falls to the ground, while a gathering crowd applauds. Iain Brown: "This is an early piece of film based upon Edison's experiments to show off the power of electricity. We found out that Edison used to go around country fairs and showgrounds exterminating animals with electricity in order to show off the power of his invention. It was showmanship in the crudest possible form you could name. Now every time I turn on a light in my house I think of that bloody elephant..."

You'll have gathered by now that the intention of the film is to awaken the couple of million people attending Paul's 1993 concerts to the fact that animal abuse goes on, on and sickeningly on. The hope is that they'll then exercise their rights and voices to stop it. For Iain Brown, along with Kevin Godley and his entire team, this very effect was unavoidable. "Like most people, I was always aware of animal rights but I'd never been active," Brown comments. "But I am now - I couldn't help but be thumped in the gut while looking through all the footage, and my whole attitude has been heightened immensely. I saw forms of experimentation that I just didn't know existed. Like everyone else involved in the film I've been given a completely new perspective on the subject."

For the sake of the human race, dear reader, we pray that you'll have the same reaction.

AND IN THE GREEN CORNER

Produced just too late for Australasian audiences, American fans have been the first to see the new pre-concert film for Paul's New World Tour. We're pleased to say that it's causing something of a stir...

WRITE AWAY

Your chance to get questions answered

Q

There's a little instrumental piece on side two of *Wings Wild Life* which some people call 'Bip Bop Reprise'. Why is this piece included without listing? 'Wild Honey Pie' and 'Glasses' are not more substantial but they are listed. And who's that playing the guitar?
Sergey Shmelev, Nizhny Novgorod, Russia

While it's true to say that this piece - which appears between 'I Am Your Singer' and 'Tomorrow' - was untitled on the original album, it had to be given a title and track number for the CD, which came out in 1987 and has just been reissued (see feature elsewhere in this issue). It was decided then to call it 'Bip Bop Link'. As to the identity of the player of the tasty acoustic guitar - look no further than our favourite all-round instrumentalist...

Q

There is much information about dates and cities for songs on *Tripping The Live Fantastic*, but where and when were these additional World Tour Part 1 recordings performed? 'Birthday', 'Let 'Em In', 'PS Love Me Do', 'Strawberry Fields Forever'/'Help!'/'Give Peace A Chance', 'Mull Of Kintyre', 'All My Trials'.
Paulo Tapadas, Vila Viflosa, Portugal

'Birthday' was recorded at Knebworth, 30 June 1990; 'Let 'Em In' in Tokyo, 5 March 1990; 'PS Love Me Do' at the record-breaking Rio de Janeiro concert on 21 April 1990; the Lennon medley in Liverpool on 28 June 1990; 'Mull Of Kintyre' in Glasgow, 23 June 1990; 'All My Trials' in Milan on 27 October 1989. There was also one more live release you didn't ask about, Paulo: 'C Moon' (on the 'All My Trials' CD), taped in Milan on 26 October 1989.

Q

When I listen to Badfinger's song 'Day After Day' the lead singer sounds so much like Paul. Is it him, or did he have anything else to do with that group or that song?
Judy Martin Osborne, Solvanng, California, USA

Not with the song, no. All of the vocals were handled by Badfinger, and though the record does sound McCartneyish it was actually produced by George Harrison. Paul was certainly involved with the group a year or so earlier, writing, producing and playing on their first hit 'Come And Get It', as well as other tracks on the album *Magic Christian Music*, recently released on CD for the first time.

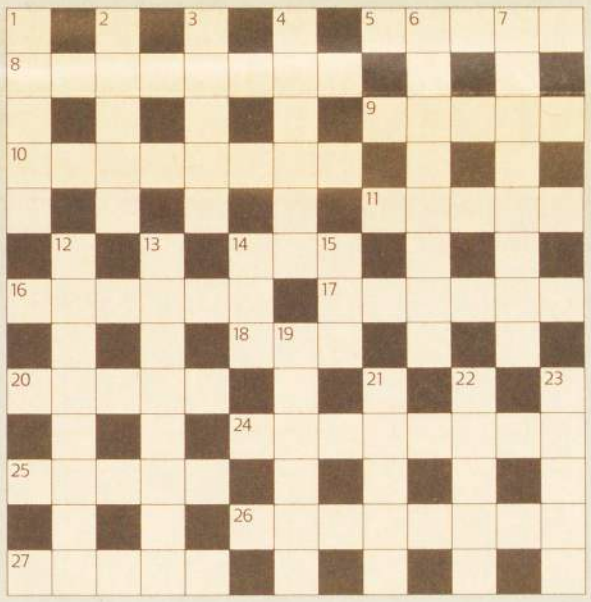
Q

I would like to know which songs were left off the *CHOBA B CCCP* rock 'n' roll session album. I read that there were more than 20 oldies recorded but the album only had 13. 'It's Now Or Never' and 'I'm In Love Again' have since been issued too, but that still leaves at least five more tracks unused. What are they, and will Paul release them one day?
Omar Sotelo, La Paz, Mexico

This is easily the most common request we receive; it seems that everyone wants to know what Paul taped in those two sparkling one-take sessions in July 1987. Well, have we got news for you! Firstly, *16* tracks, not 15, have been issued from the sessions. The one that seems to have escaped notice is 'I Wanna Cry', the solitary McCartney composition among the 21 songs he cut. (It came out on the 'This One' single in 1989.) As for the other five, well there was 'Take This Hammer', 'No Other Baby', 'Cut Across Shorty', 'Poor Boy' and 'Lend Me Your Comb'. But there are no plans to release them at the moment.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

THE SUMMER CROSSWORD



ACROSS

5 Drag the feet while walking (5)
8 Lengthy television programme to raise charity funds (8)
9 Invigorating bath, originating in Finland (5)
10 US state, named after Queen Elizabeth I of England (8)
11 Fragrant, flowery shrub (5)
14 Performance (3)
16 Walk about in a leisurely manner (6)
17 Beetle that attacks cotton bolls (6)
18 Sign of 4 down (3)
20 Track hit by outgoing cowboys? (5)
24 In the open air (8)
25 Relating to life in the country (5)
26 Longer route to Scotland, according to the song (4,4)
27 Store of valuables in a secret place (5.)

DOWN

1 Five lines upon which music is written (5)
2 Promotional description, as found on book-jackets etc. (5)
3 Clothes worn by members of a sports team (5)
4 The twelve astronomical signs (6)
6 Single reed blown in the wind? (8)
7 Full-length Disney cartoon featuring classical music (8)
12 A Hoagy Carmichael standard (4,4)
13 Vacation (8)
14 Everybody observed in Dallas? (3)
15 Duo (3)
19 A chocolate cake, long in shape but short in duration? (6)
21 Czech spelling of Prague (5)
22 English racecourse (5)
23 Drink made from spirits, hot water, sugar and lemon-juice (5)

ANSWERS TO THE ON THE ROAD CROSSWORD IN CS65

THE NEW WORLD TOUR - IN EUROPE - IN THE AUTUMN

SEPTEMBER

3	GERMANY	Berlin
5	AUSTRIA	Vienna
9	GERMANY	Munich
14	UK	London
18	GERMANY	Dortmund
23	GERMANY	Stuttgart
25	SWEDEN	Gothenburg
27	NORWAY	Oslo

OCTOBER

1	SWEDEN	Stockholm
5	GERMANY	Frankfurt
9	HOLLAND	Rotterdam
13	FRANCE	Paris
14	FRANCE	Paris
17	BELGIUM	Ghent
18	FRANCE	Metz
20	FRANCE	Toulon
22	ITALY	Florence
26	SPAIN	Barcelona

Correct at June 1993; dates/venues subject to alteration; other dates/venues may be added.

PHOTOGRAPH: DAVID HOSKIN

SEEING Paul

EVERYTHING YOU NEED TO KNOW ABOUT THE

CALENDAR
MUSIC

Paul McCartney sings a new tune

The show

WHEN: 8 p.m. Sunday
WHERE: Florida Citrus Bowl, Tampa Avenue and Velma South Street, Orlando.
TICKETS: $32.50 plus service charge at Ticketmaster outlets.

The songs

The cute Beatle is Paul the activist now, and that's an integral part of his concerts.

By Robert Hilburn
LOS ANGELES TIMES

LAS VEGAS — Paul McCartney, the activist? The former Beatle pauses — if trying the once on for size dur- moments be- his first U.S. '90.

John Len- Beatle cial ac-

They love him, yeah, yeah, yeah

A polite Beatlemania from McCartney fans

MELISSA FLETCHER

'The Cute Beatle' Wows Crowd Here

By Patricia Corrigan
Of the Post-Dispatch Staff

The one and only Paul McCartney brought his New World Tour, some old songs (and some new), his vivid message on behalf of animal rights and his $25 T-shirts to Busch Stadium on Thursday night.

The crowd appeared to approve

■ It was almost as if the Beatles were back 6A

parents, joined in, too.

Fans stripped off the T-shirts they'd worn in and stripped into any one of about a dozen different souvenir shirts. And few people seemed unmoved by the often grisly animal-rights video that preced-

This Year's Tour Is Paul McCartney's First Since 1990

McCartney Uses 'Gentle Activism' To Address Environmental Issues

...sen that outlines ...alienating much of his audience.

...McCartney, who retains ...arming smile that once ...the hearts of millions of

Off the

- When: 8 ...
- Where: Aggie ...treaked with ...
- Tickets: $34, a ...

It's Paul Day

Proclamation welcomes ex-Beatle

By Karen Williams
Staff Writer

To the voices of fans heralding Paul McCartney's arrival in Las Cruces Tuesday, add the governor's.

Gov. Bruce King has declared Tuesday Paul McCartney Day in New Mexico, in honor of the ex-Beatle's 8 p.m. concert at Aggie Memorial Stadium.

King's son, Rep. Gary King, D-Moriarty, will deliver the proclamation to Barbara Hubbard, special events director at New Mexico State University.

Rep. King said the proclamation is unu- ...sual, but so is McCart... more than 26,000 fan... urged his father to sig...

The governor's p... McKean, said bringi... McCartney's stature i... an accomplishment fo... Mexico State Universi...

The proclamation ... McCartney has b...oon ... one of Amer... Las ...

Thursday, M...

A Welcome McCartney

Former Beatle Reunites With Fans at the Bowl for Earth Day Concert

JIM WASHBURN
SPECIAL TO THE TIMES

V...ill you join in with us? ... Clap ur... stamp your feet, sing if you know ... much noise as you like because ...

McCartney rocks it, just as he used to

MUSIC REVIEW

...Reds' outfield by seeing six larger-...than-life Big Macs on the screens.

On this oldies night, McCartney would sing 18 more Beatles songs. From a low-key "Yesterday" to high-stepping "Sgt. Pepper's ...

...as Paul McCartney at the Ho... 1964, with the Beatles. ...early three decades ... his place—at lea... ...Earth Day conc... ...McCartney, who also p...

Rock dreams are reality as fans get to hear legend

By Tona Walter
The Commercial Appeal

Paul McCartney's concern for animals collided far offstage with Memphis reality Tuesday night.

First, there was no ban on sales of food containing meat. Hot dogs? Pronto pups? *Footlong* Pronto Pups? No problem.

Well, it was a problem for a few people. The Pronto Pup stand was next to the People for the Ethical Treatment of Animals booth. Those folks are strict vegetarians, not even eating dairy products.

Annette Burt, a volunteer with the Animal Protection Association was helping man the booth. She didn't like being so close to corn dogs, but shrugged it off, because people who stopped by seemed to be ... ed in the group.

One ...

By Steve Jones

Fans unfurl ...

McCartney leads delighted fans on a tour of magical yesterdays

By Larry Nager
The Commercial Appeal

The curator of the ...seum set up shop ... Bowl Tues...

...high gear with ... McCart...

'40-something' fans were 15 again

By Jane Harper
Of The Houston Post Staff

The last time Linda Cobb and her sister Brenda Parker saw Paul McCartney in concert they paid $5 for their front row seats and had to be ...dropped off by their mom.

■ Claudia Perry's review/A-22

Cobb and Parker reflected ... the crowd at Thursday night's ...a largely forty-something ... have remained ... since ...

40,000 fans love him do: McCartney rocks Orlando

☐ The ex-Beatle and born-again animal activist belts out music and a message ... the Citrus Bowl crowd.

...at the Florida Citrus Bowl forgave him with a collective whoop.

The bowl was set up for about 43,000 people, and most of the seats appeared to be filled, even those in the upper reaches with a view not much better than the blockbuster blimp.

The crowd was a mix o... ...wer Beatle could appr... ...there with ponytails ... ...cute, teens in go... ...wory in go... ...ther.

McCartney: Live at the Citrus Bowl

CONCERT

Her friend... Kissimmee ... glasses w... shops a... '60s m...

BIG THREE, ONE CAR — 1B

LAS VEGAS SUN

WEDNESDAY, APRIL 14, 1993 / 25 CENTS

P.M. STREET

Still playing after all these years

Vegas awaits McCartney

Ex-Beatle's U.S. tour opens tonight at Bowl

By David Ren...

...GAS SUN'

King and ... the concert location landing ... himself to the question ... his biggest ... gamble.

...ible? Joining the ... I had a job that ... week and I threw ...

...s a short-sleeve ... was fighting the ...liar-length hair, ... anything, even ...

...portion of his ... appearing in ... said he had ...former group ... conferences ... questioning ...

And they loved him: N.O. rocks to McCartney show

REVIEWS

By SCOTT AIKEN
Music writer

Nostalgia has its place, and on Saturday night that place was the Superdome. Paul McCartney delivered a two-hour show that succeeded where younger and ostensibly more ...rgetic bands ... the Dome. After ... have failed: He ... ...ut ... ...ttitude, his ... ...at fo... ...ves. And he did ... an exten... ...cued ...

Ex-Beatle delivers music, message

BY JOHN JOHNSTON
and EVDIE CUBARRUB...
Enquirer ...

McCartney Connects With Fans

Flashes Of The Beatles Shine Th... The Fog At Busch Stadium

...rticularly rousing, guitar... Writer" and "S...

ROCK MUSIC

D6 Sunday, May 2, 1993 ... LOCAL NEWS

CONCERT REVIEW

McCartney obliges crowds with classic Beatles fare

...songs served mostly to prompt the audience to take a breather, get off its feet or visit the restrooms.

What the crowd — which ... ...something be... ...fur...

...ally tested Mr. McCartney's ...cal limits but never his ...siasm.

An astonishingly ... ...system made the p... ...distinct, rather ... ...overamplified ...

Yet, th...

Off the Ground rules

- When: 8 p.m. today
- Where: Aggie Memorial Stadium
- Tickets: $34, discounts available
- Duration: 2½ hours
- Parking: $2
- Seating begins: 6 p.m.

About 5,000 tickets remain ... ½-hour concert ... ...unced Set...

PHOTOGRAPH: PETER FISHER

Club Sandwich No.66 • ©1993 MPL Communications Ltd. ISSN 0262 9054 • Published by The Paul McCartney Fun Club, PO Box 110, Westcliff, Essex SSO 8NW • Writer/Editor: Mark Lewisohn • Design and Production Co-ordination: Roger Huggett/Sinc • Reproduction: Essex Colour • Printed in England by J & C Moores